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CERAMICS

CHINA PAINTING IN WATER-COLORS.



HIGHLY decorative results can be obtained in china with water-colors, especially in painting large flowers and landscapes where broad effects of color are the main points. There is no doubt that greater breadth can be reached with these colors on china than with the ordinary colors used with oil and turpentine. Because they are water-colors, however, the student must not suppose that this method is child's play. Just as much application and patience, and, perhaps, a greater amount of faith will be needed to insure the desired result. To many these colors will prove a boon, being entirely free from odor, always moist, and therefore available for use at any time.

As it is impossible to draw upon china with a lead-pencil, without having prepared the surface with turpentine, it is necessary to use instead Hancock's Sketching Ink, with which, and a clean pen, the whole design can be accurately drawn. The ink dries at once, does not interfere with the painting, and burns completely away in the firing. The price of this ink is fifteen cents a bottle, and it can be obtained with the paints. Whatever method you use to trace your design, do not fail to draw it accurately; so much depends upon correct detail. When the design is finished and the coverings removed from the pans of water-color, the most convenient way to use them is to take out with a penknife a portion of paint, on a china palette, and with a little water rub it soft with a palette knife. Each of the colors to be used at one sitting can be thus prepared and arranged in order on one side of the palette. If any interruption occurs, the colors will be ready for use a week or months hence. But great care must be taken to protect them from dust.

The brushes should be perfectly clean. The red sable used for water-color, or the black camel's-hair for china painting, may be chosen; in either case they should be quite new. Use the brush flat, almost dry, with an abundance of color. Let the strokes be broad, heavy, even. Indeed, much of the beauty of the painting will depend upon the first strokes of the brush. If it is very desirable to deepen the color, it may be done after the first painting has been dried upon the stove. It will not dry of itself at once. There is a preparation of megilp, to be used instead of or with water, but it is not absolutely necessary, as everything depends upon the dryness of the brush. The stroke is more easily made with but little moisture, and more color can be used. There is no fear of these colors chipping off in the firing, as with the other china colors, and their chief beauty really lies in the depth of hue. Hancock makes between sixty and eighty different water-colors for china, the richness and brilliancy of which cannot be eclipsed. That they will almost all mix freely is another fact in their favor. The yellows and browns lose some brilliancy in firing, and must therefore

be used abundantly; and some of the colors look quite different and much paler before firing. Therefore, as often recommended for mineral colors, a test tile or plate should be made and fired, to insure successful operation.

Firing can be done in the same kiln with other china, though I am told the water-colors will bear a much

five pieces of "Chesapeake Pottery." To the artistic mind Parian ware is not a very pleasing material; but the pieces before us are cleanly cut, and seem little if at all inferior to the best of their class of European manufacture. As to the "Chesapeake Pottery," it can fairly be said that the glaze and body of this beautiful



JAPANESE DRAWING OF CHILDREN AT PLAY.

stronger fire and can even, with a proper exercise of care, be placed in such a kiln as is used for underglaze paintings. As far as my own experience goes, I was well satisfied with the ordinary firing.

LAVINIA STEELE KELLOGG.

cream-colored ware are excellent, and the simple decorations are harmonious and in good taste in the pieces where the gilding—which looks tawdry when used alone—is toned by union with a light, warm, neutral tint. But here praise must cease. The forms of the vessels are

new, but they are not good. Novelty and beauty are by no means synonymous. Indeed, in utensils of domestic use they rarely go together. The potter's art is the oldest known, and ages ago it reached a degree of excellence which even Baltimore has as yet failed to excel. One of the pieces, tall and not ungraceful, is shaped somewhat like a Turkish coffee-pot without a lid, but with a Moresque handle not in the right place. With a companion handle it might have been made a pleasing decorative vessel for holding long-stemmed flowers or branches of blossoming shrubs. Quite in defiance of the rules of construction is a "pilgrim" vase converted into a pitcher, the paltry little handle, with amusing ignorance of the laws of specific gravity, being placed much too high, and made to sustain the whole of the weight. A third piece is a mug of good form, but spoilt by scallops around the rim, such as the left hand of Mary, the cook, impresses on the pie-crust just before it disappears in the oven; and another piece—a card-receiver—is a still more daring encroachment on the domain of the queen of the kitchen, it being nothing more nor less than a well-



THE AMOROUS BACHELOR.

OLD CHINESE PLATE IN THE DU SARTRE COLLECTION.

MESSRS. D. F. HAYNES & CO., of Baltimore, send for criticism samples of their ceramic ware, with the modest hope expressed that the pieces show artistic progress over those submitted in previous years. There are two medallions in "Parian ware" of Thorwaldsen's "Night" and "Morning," neatly mounted in plush frames, and

kneaded apple "turnover," with the apple omitted. Why do not our enterprising friends in Baltimore, who evidently crave distinction as producers of artistic pottery, recognize the obvious fact that the first step toward such a consummation is to secure the services of a competent art adviser?